

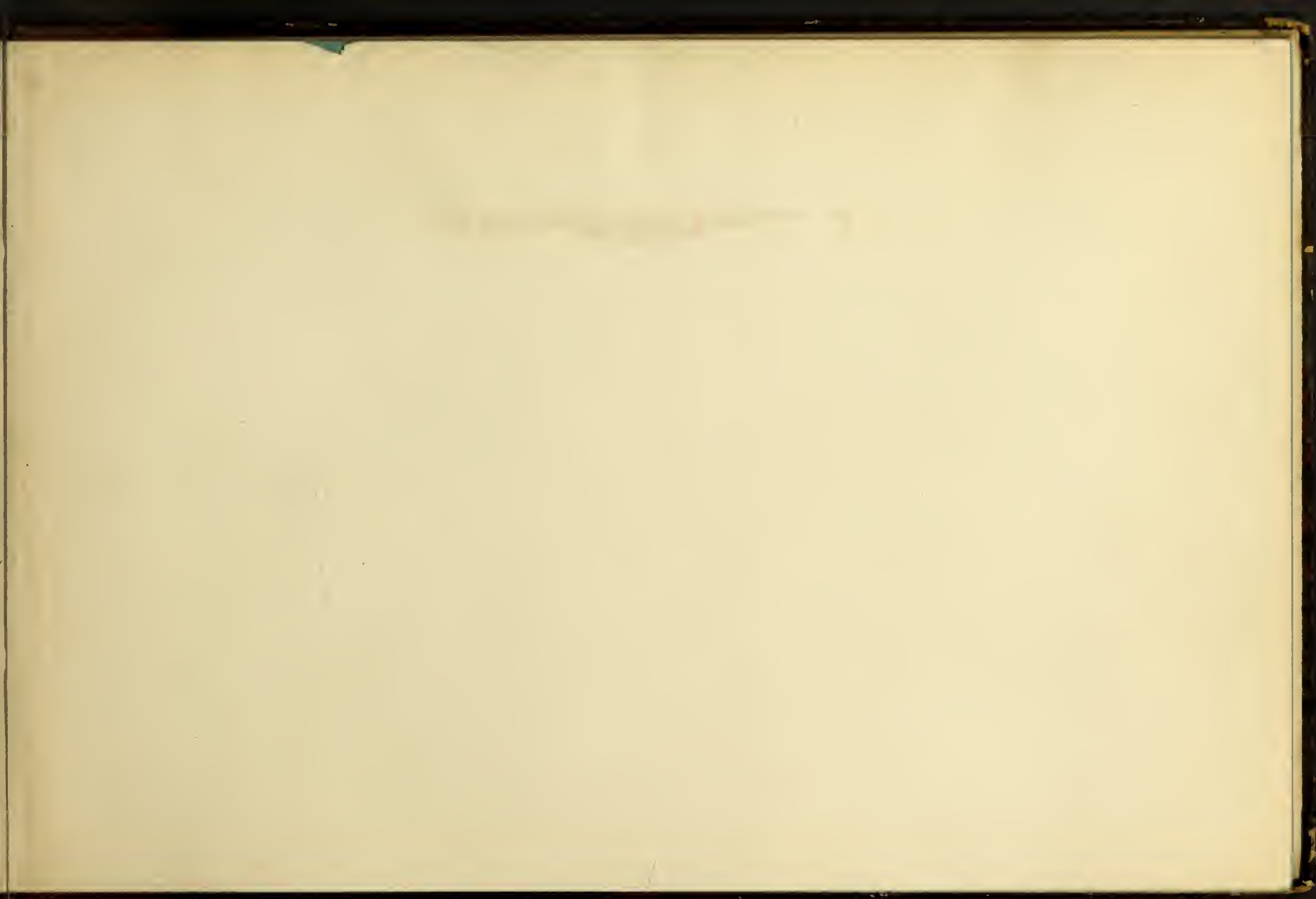


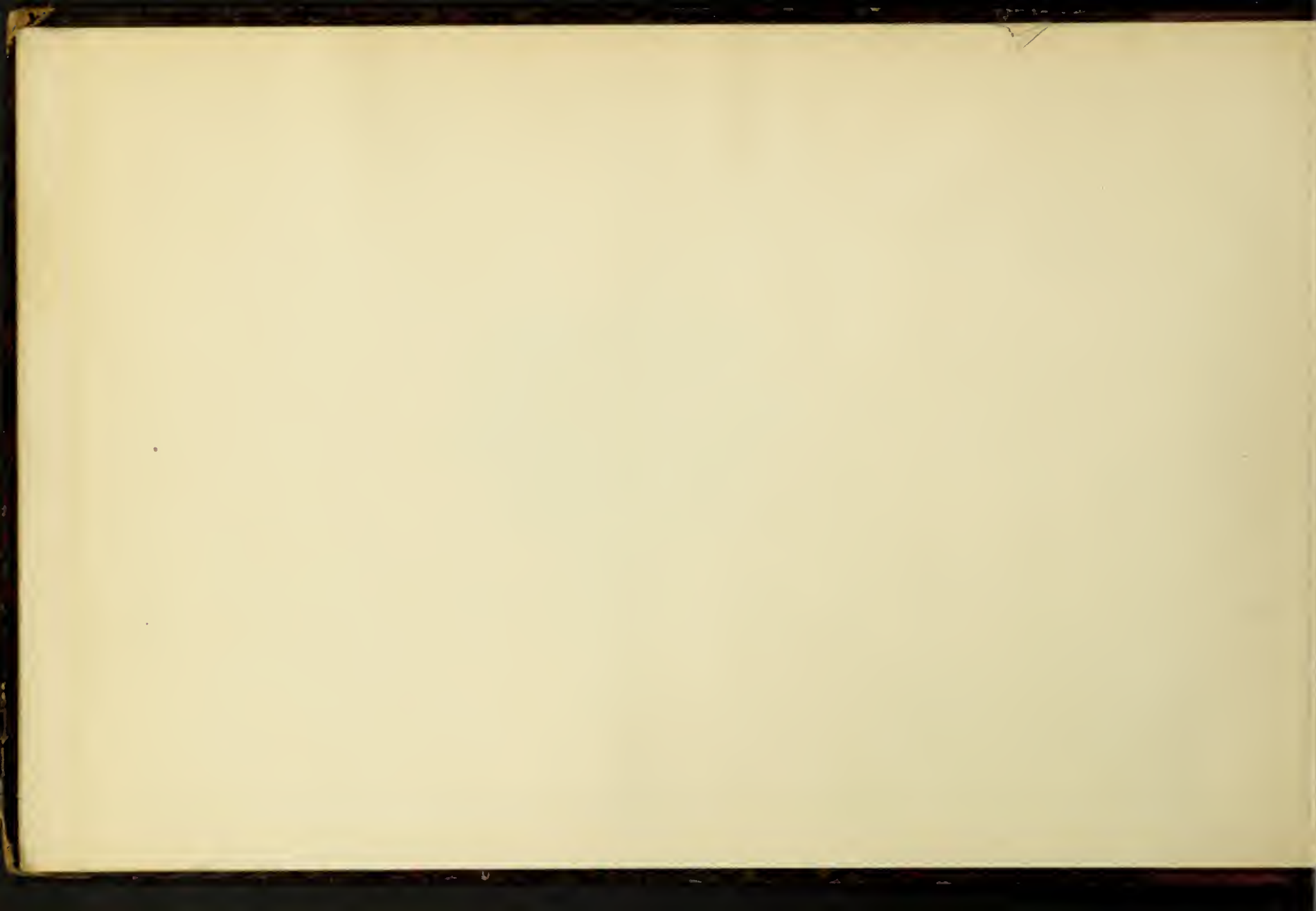
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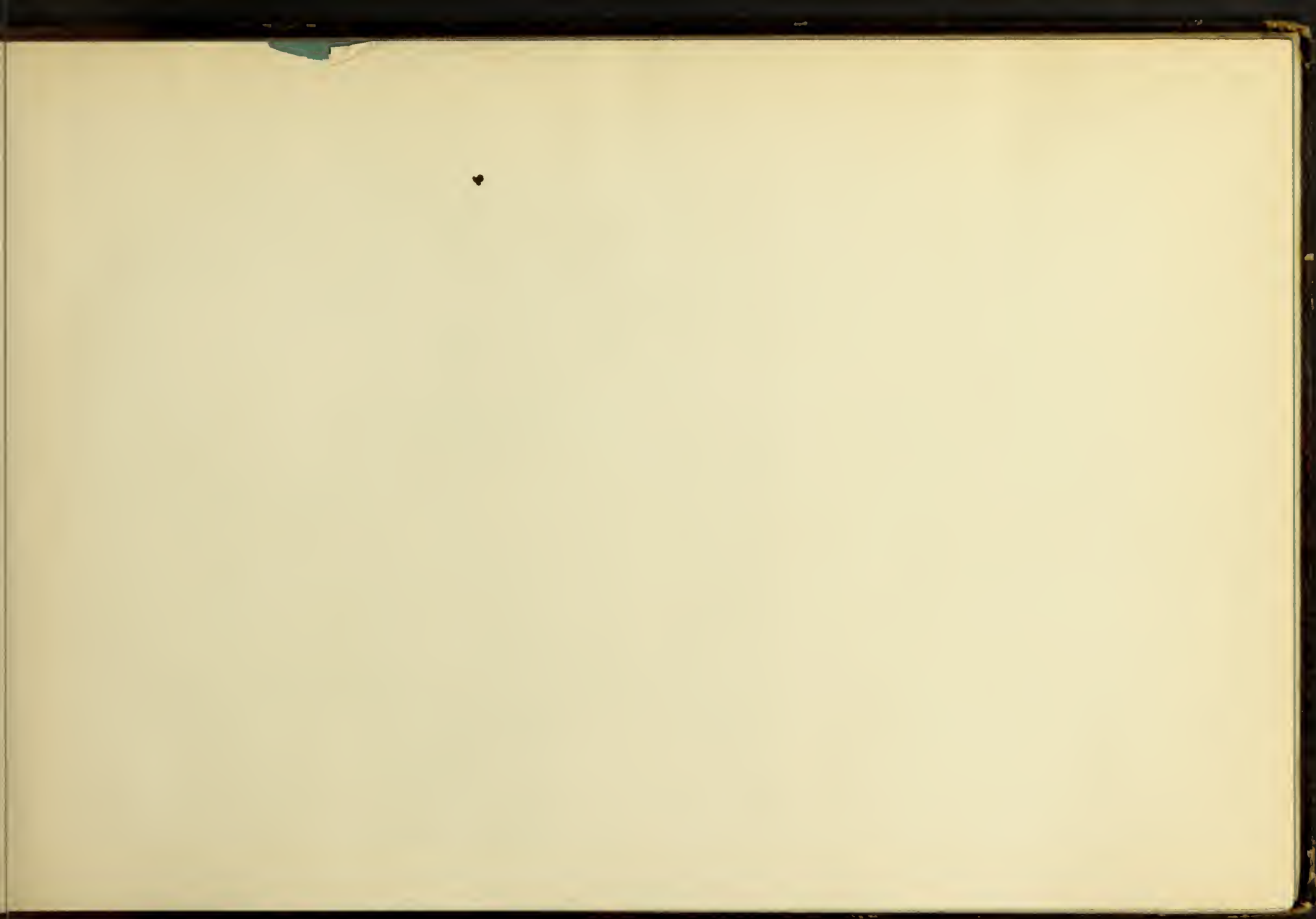


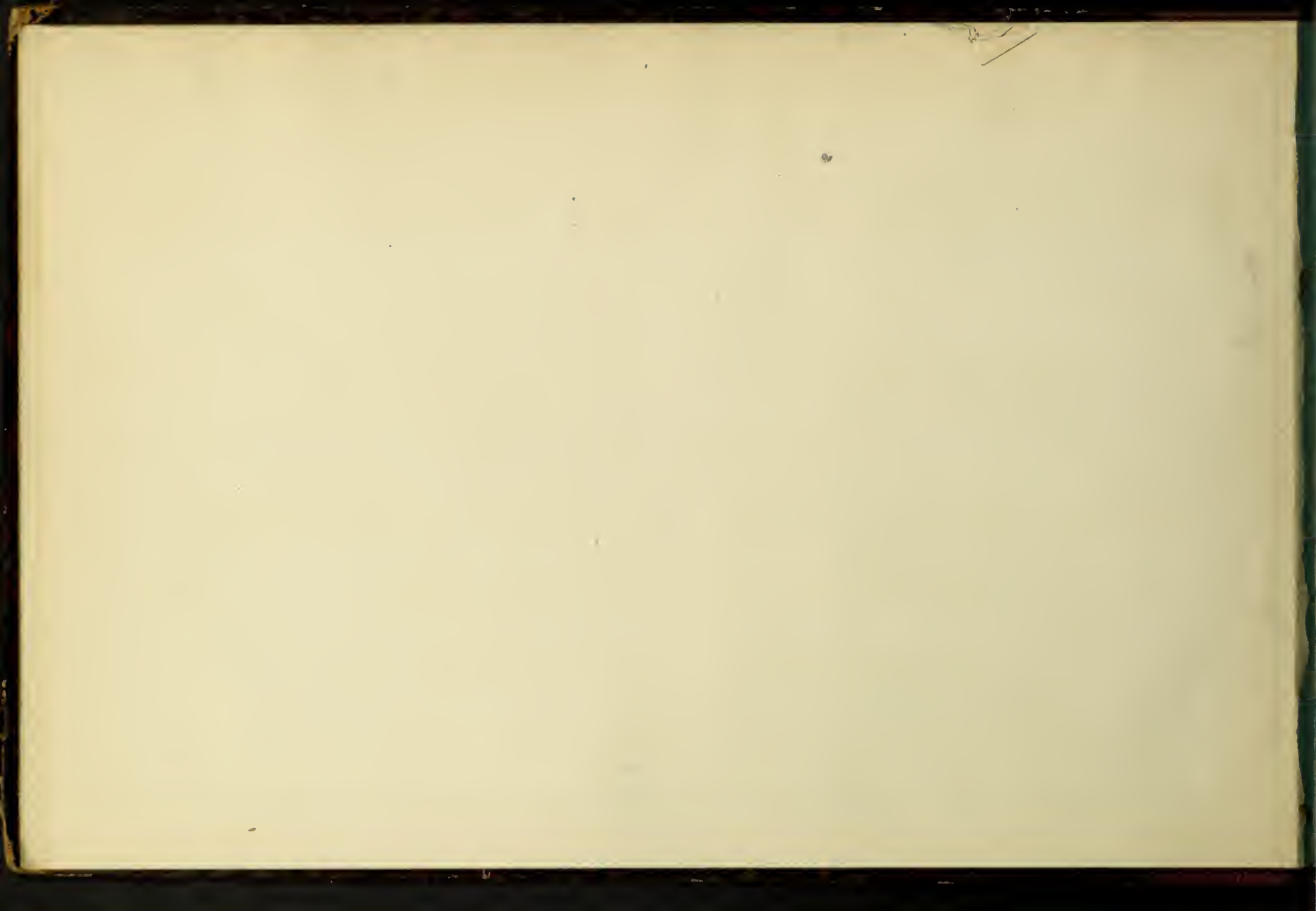
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MUSICAL INSTRUCTIONS

The Treble or G Clef, thus,  is used for the VIOLIN, FLUTE, and CLARIONETT, &c.

CHARACTERS OF THE NOTES AND THE PROPORTION THEY BEAR TO EACH OTHER.

Whole Sound.

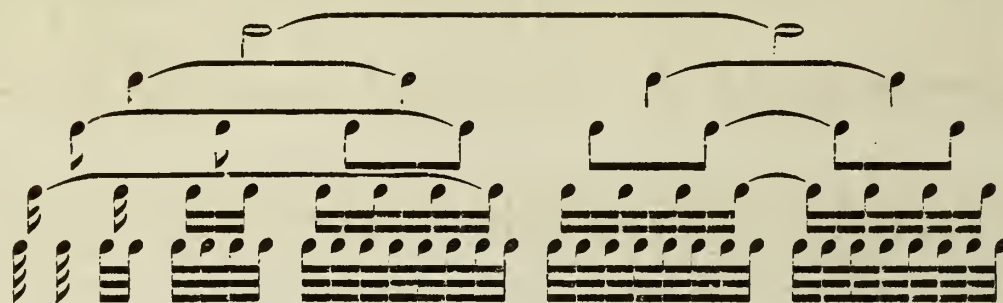
Halves.

Quarters.

Eighths.

Sixteenths.

Thirty-seconds.



1 Semibreve
is equal to

2 Minims.

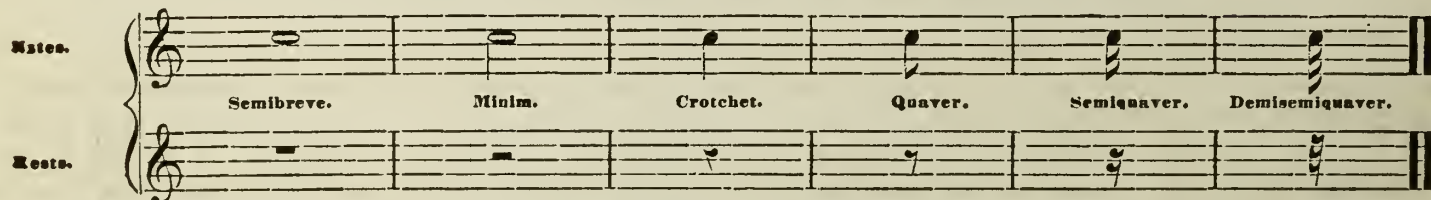
4 Crotchets

8 Quavers.

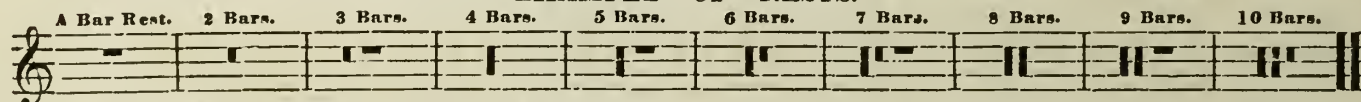
16 Semiquavers.

32 Demisemiquavers.

FIGURE, LENGTH, AND RELATIVE VALUE OF NOTES, WITH THEIR RESPECTIVE RESTS.



EXAMPLE OF RESTS.




A Dot after a Note, or Rest, makes the Note or Rest half as long again.

EXAMPLE.

Written.

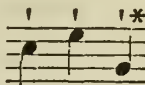
Played.

A Tie or Slur  placed over two Notes of the same pitch, binds the second to the first, so that only the first is sounded, but the sound is continued the length of both Notes on different lines or spaces, shows that they must be played in a smooth connected style, continuing each Note its full length.

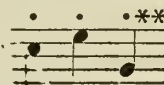
This style of playing is termed in Italian, Legato, written thus :



The opposite style of playing, termed Staccato, denotes distinctness and shortness of sound, written thus :



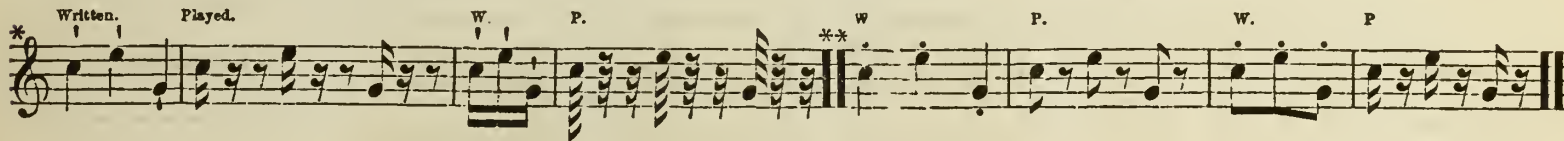
or written thus.




means less staccato, and thus,



means still less Staccato.

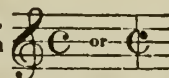


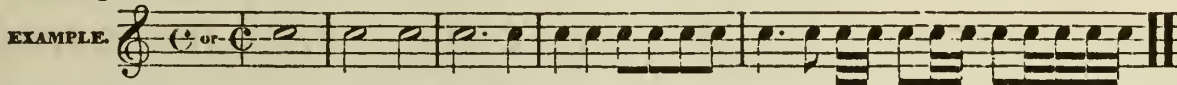
TIME AND ITS DIVISIONS.

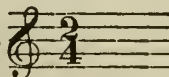
The BAR, made thus,  divides a musical Composition into EQUAL Portions of Time.

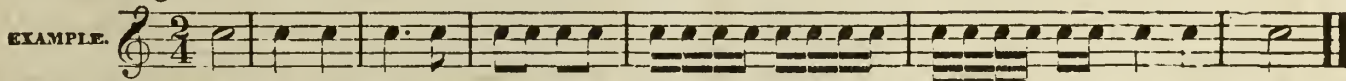
Time is divided into two sorts, COMMON and TRIPLE, each of which is either Simple or Compound ; and the Character, or Sign, which denotes it, is placed at the beginning of every Composition, after the Clef.

SIMPLE COMMON TIME.

When marked thus,  denotes, that each Bar contains one Semibreve, or its Equivalent. And is timed by Crotchets in quick movements, and by Quavers in slow movements.



When marked thus,  the Bar contains two Crotchets or their Equivalent.

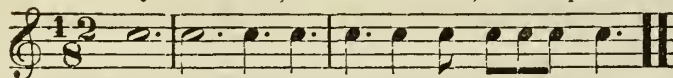


Counting in music should be like the pendulum of a clock, even and exact, as the notes must be timed by it.

COMPOUND COMMON TIME EXPLAINED.

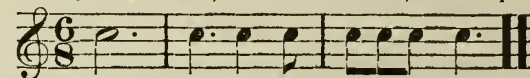
FIRST SORT.

Count 12 Quavers in a Bar, or 4 dotted Crotchets, or their equivalent.



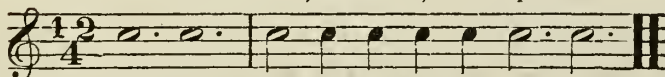
SECOND SORT.

Count 6 Quavers in a Bar, or 2 dotted Crotchets, or their equivalent.



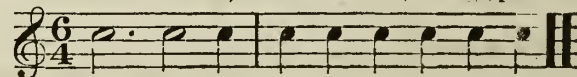
THIRD SORT.

Count 12 Crotchets in a Bar, or 6 Minims, or their equivalent.



FOURTH SORT.

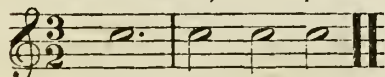
Count 6 Crotchets in a Bar, or 3 dotted Minims, or their equivalent.



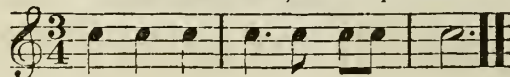
The two last sorts are very seldom used in modern music.

SIMPLE TRIPLE TIME EXPLAINED.

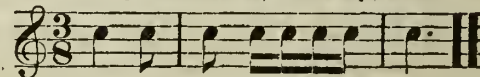
Three Minims in a Bar, or their equivalent.



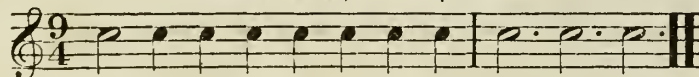
Three Crotchets in a Bar, or their equivalent.



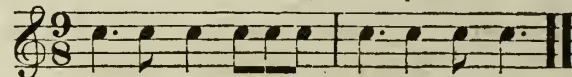
Three Quavers in a Bar, or their equivalent.



Nine Crotchets in a Bar, or their equivalent.



Nine Quavers in a Bar, or their equivalent.

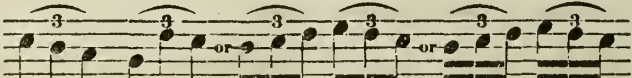


Compound triple Time is seldom used in modern music.

The Figures, which mark the time, have a reference to the Semibreve; the lower number, showing into how many parts the Semibreve is divided; and the upper number, how many of such parts are taken to fill up a Bar.

For example, $\frac{3}{4}$ denotes that the Semibreve is divided into four parts, namely, four Crotchets; and that two of them are taken for each Bar.

Likewise $\frac{3}{8}$ indicates that the Semibreve is divided into eight parts, namely, eight Quavers; and that three of them are adopted to complete a Bar

The Figure of 3, placed over three  called TRIPLETS, denotes that the three Crotchets must be performed within the time of two common Crotchets; the three Quavers within the time of two common Quavers; and the three Semiquavers within the time of two common Semiquavers. The Figure 6 denotes that six notes must be performed within the time of four of the same kind.

ACCIDENTS.

Each Sound may be altered by adding any of the following Signs :

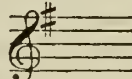
A SHARP \sharp placed before a note, raises it a Semitone or Halftone.

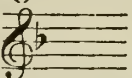
A FLAT \flat placed before a Note, lowers it a Semitone or Halftone ; and if the Note is a B, to which the Flat is prefixed, it is then called B Flat.

A Double or Chromatic SHARP \times raises the Note two Semitones.

A Double FLAT $\flat\flat$ lowers the Note two Semitones.

A NATURAL \natural takes away the effect of a Sharp, or Flat, whether single or double : and a $\sharp\sharp$ or $\flat\flat$ reinstates the single Sharp or Flat.

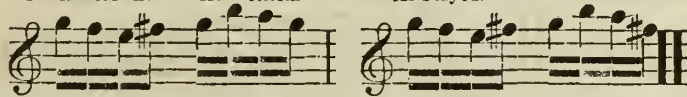
When a Sharp is placed close by the Clef, thus,  it affects every F throughout the piece ; except where the Sharp is contradicted by the Natural.

When a Flat is placed close by the Clef, thus,  it affects every B throughout the piece ; except where contradicted by the Natural.

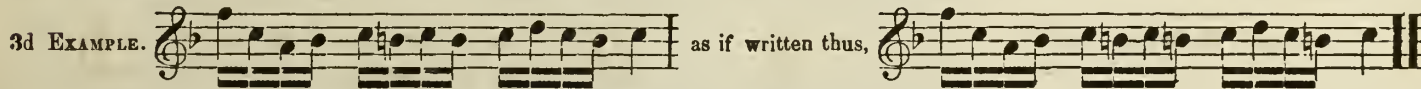
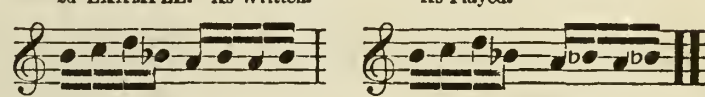
The same rule holds, when more Sharps or Flats are placed on the Clef.

When a Sharp, Flat or Natural is prefixed to a Note, in the course of a piece, it affects all the following Notes of the same name contained in the same Bar ; it is then called an Accidental Sharp, Flat, or Natural.

1st EXAMPLE. As Written. As Played.

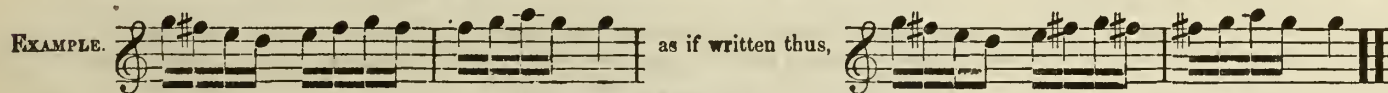


2d EXAMPLE. As Written. As Played.

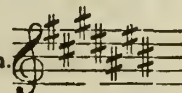


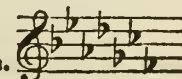
Which Abbreviations are a Modern Improvement.

The foregoing Rule extends even to the first Note of the subsequent Bar, when the affected Note is the last of one Bar, and the first of the next.



And the same with Flats and Naturals.

The order of SHARPS at the Clef, descending by a 4th and ascending by a 5th. 

The order of FLATS at the Clef, ascending by a 4th and descending by a 5th. 

TRANSPOSITIONS OF THE KEYS OR SCALE.

When C is taken as one, as it has always been hitherto, the scale is said to be in its natural position ; but either of the other letters may be taken as one, in which case the scale is said to be **TRANSPOSED**.

As one is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the **KEY**. Thus, if the scale be in its natural position, it is said to be in the key of C ; if G be taken as one, the scale is in the key of G, &c. By the key of C, is meant that C is one of the scale, or that the scale is based on C ; by the key of G, is meant that G is one of the scale, &c.

In transposing the scale, the order of the intervals (tones and semitones) must be preserved. Thus the Interval must always be a *tone* from one to two, and from two to three, a *semitone* from three to four, a *tone* from four to five, from five to six, and from six to seven, and a *semitone* from seven to eight.

The interval from one letter to another is always the same, and cannot be changed : thus it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, and from A to B, and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

First transposition by sharps ; from C to G, a fifth higher, or a fourth lower.

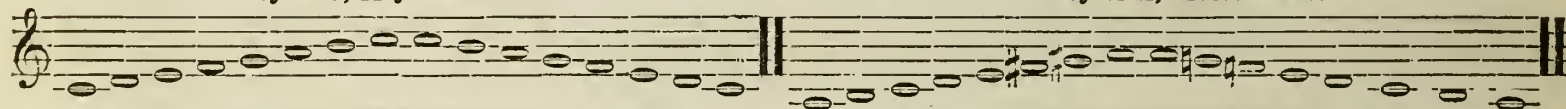
EXAMPLE. 

1 G 2 A 3 B 4 C 5 D 6 E 7 F# 8 G 1 G 2 A 3 B 4 C 5 D 6 E 7 F# 8 G

EXAMPLE OF THE SCALE IN ALL THE KEYS, MAJOR AND MINOR MODE.

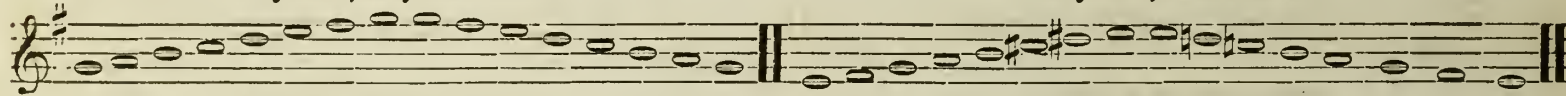
Key of C, Major Mode.

Key of A, Minor Mode.



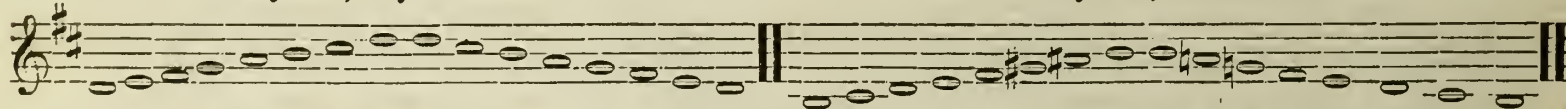
Key of G, Major Mode.

Key of E, Minor Mode.



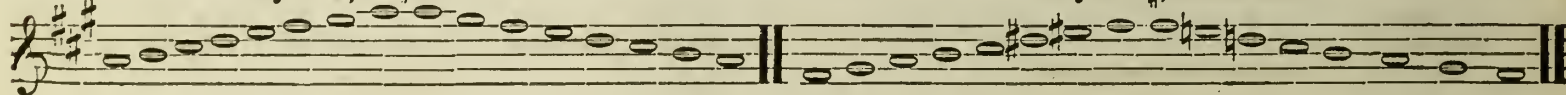
Key of D, Major Mode.

Key of B, Minor Mode.



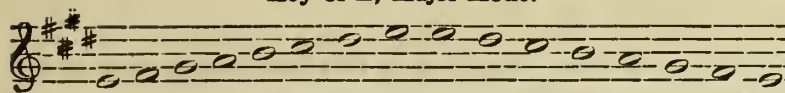
Key of A, Major Mode.

Key of F#, Minor Mode.

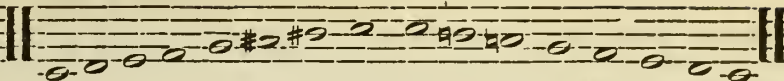


MUSICAL INSTRUCTIONS.

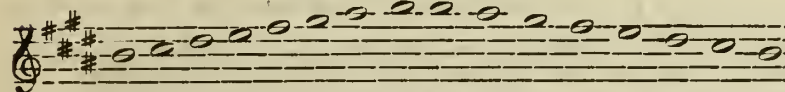
Key of E, Major Mode.



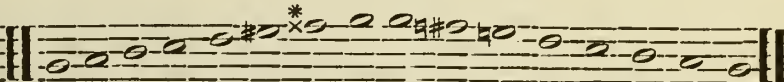
Key of C#, Minor Mode.†



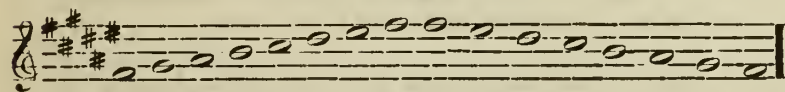
Key of B, Major Mode.



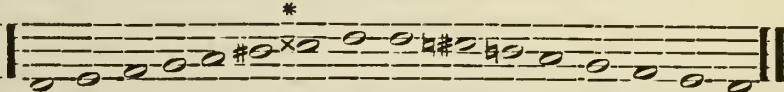
Key of G#, Minor Mode.†



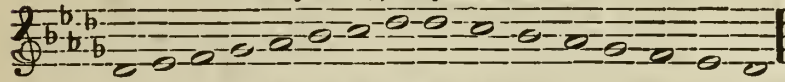
Key of F#, Major Mode.



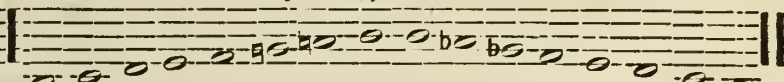
Key of D#, Minor Mode.†



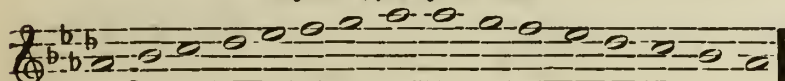
Key of D♭, Major Mode.



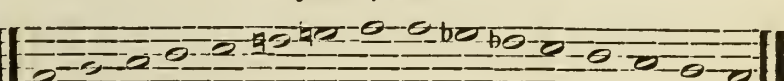
Key of B♭, Minor Mode.†



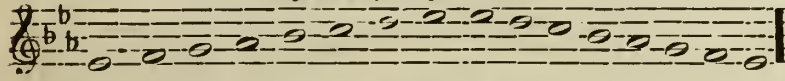
Key of A♭, Major Mode.†



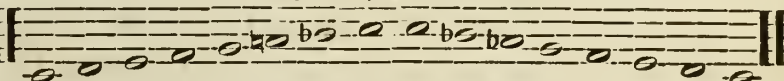
Key of F, Minor Mode.



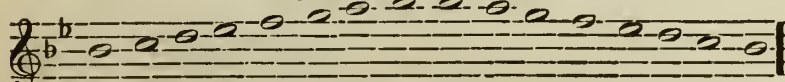
Key of E♭, Major Mode.



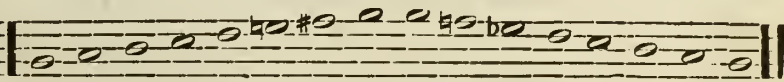
Key of C, Minor Mode.



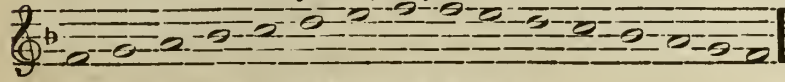
Key of B♭, Major Mode.



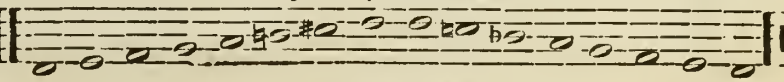
Key of G, Minor Mode.



Key of F, Major Mode.



Key of D, Minor Mode.

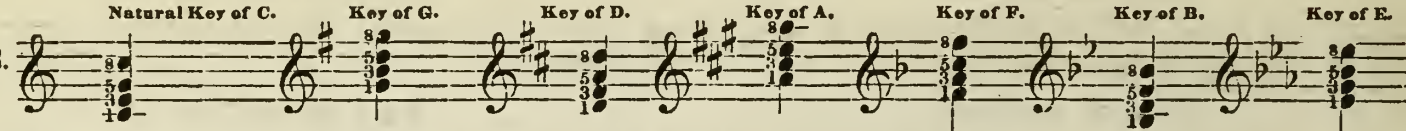


* These Keys are but seldom used.

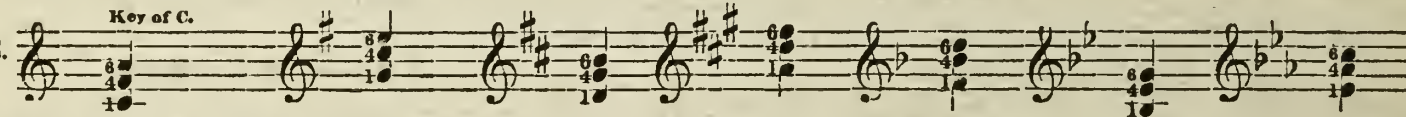
• Double Sharp

CHORDS AND DISCORDS.

When two or more notes of the Scale are played together, it will produce what is termed a Chord. Those Chords which please and gratify the ear, are called Consonant Chords, or Concords; and those which are not pleasing, Dissonant Chords, or Discords. Those Concords which are the most pleasing, are called Perfect Chords; they are one as a ground, or fundamental tone, and three, five, and eight in connection.

EXAMPLE. 

Those concords which are less pleasing, are called Imperfect Chords. They are six and four in connection with one.

EXAMPLE. 

The discords are two, four, or seven, with one.

EXAMPLE. 

QUALITIES OF THE DIFFERENT KEYS.

C Major or the natural key, warlike, and well adapted to martial Music.

G[♯] " " " Gay and sprightly, and will admit of a greater range of subjects than any other Key

D^{♯♯} " " " Grand, Solemn, Melancholy.

A^{♯♯♯} " " " Plaintive, but Lively.

E^{♯♯♯♯} or B^{♭♭} Same as A Major.

F[♭] " " " Sober, thoughtful.

B^{♭♭} " " " Same as F[♭], But more plaintive

MUSICAL INSTRUCTIONS.
LESSONS OF INTERVALS.

9

THIRDS.

FOURTHS.

FIFTHS.

SIXTHS.

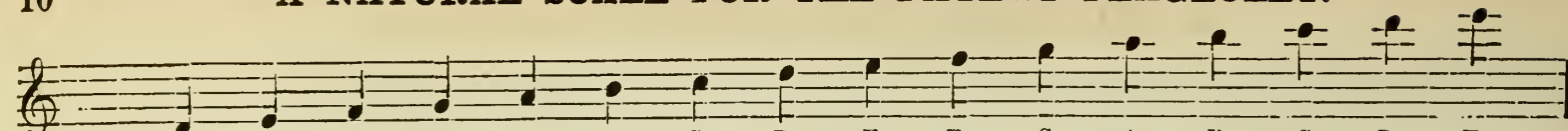
Do.

OCTAVES.

DOUBLE OCTAVES.

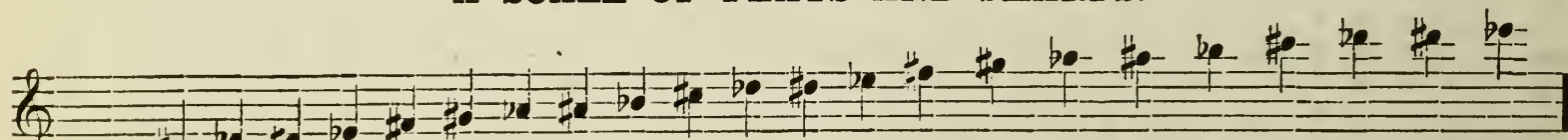
The page contains seven staves of musical notation, each representing a different interval. The first staff is an unlabelled example of a third. The subsequent staves are labeled on the left: THIRDS., FOURTHS., FIFTHS., SIXTHS., Do., OCTAVES., and DOUBLE OCTAVES. Each staff begins with a treble clef and a common time signature (C). The notes are written in a sequence that demonstrates the interval across the staff. The 'Do.' staff shows a single note on the first line. The 'OCTAVES.' and 'DOUBLE OCTAVES.' staves show the interval of an octave and two octaves, respectively, across the staff.

A NATURAL SCALE FOR THE PATENT FLAGEOLET.



	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E
THUMB.	●	●	Two Ways. ● ●	●	●	●	Two Ways. ● ○	●	●	●	●	●	●	●	●	Two Ways. ● ○
LEFT HAND.	●	●	●	●	●	○	○	●	○	●	●	●	●	○	○	○
RIGHT HAND.	●	●	○	○	○	○	○	●	●	○	○	○	○	●	●	○
LITTLE FINGER.	○	○	●	●	○	○	○	○	○	●	○	○	○	○	○	○
KEY.	●	●	●	●	●	●	●	●	●	●	○	○	○	○	●	●

A SCALE OF FLATS AND SHARPS.



	C#	Db	D#	Eb	F#	G#	Ab	A#	Bb	C#	Db	D#	Eb	F#	G#	Ab	A#	Bb	C#	Db	D#	Eb
THUMB.	●	●	●	●	●	●	●	○	●	●	●	●	●	●	●	●	●	●	●	●	●	○
LEFT HAND.	●	●	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
RIGHT HAND.	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
LITTLE FINGER.	●	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
KEY.	●	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

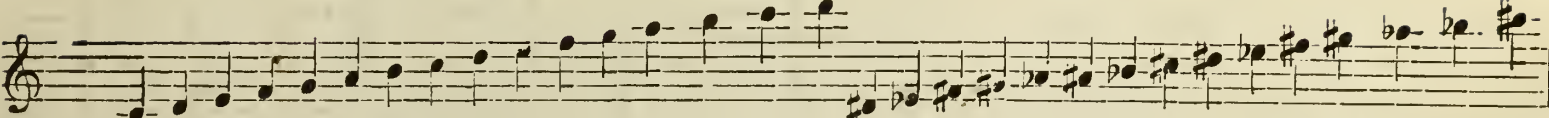
EXPLANATION. ○ ● Represent the Holes on the Instrument. White ○ signifies open ; Black ● signifies shut.

A SCALE FOR THE ENGLISH FLAGEOLET.

11

NATURAL NOTES.

SHARPS AND FLATS.



	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	D#	Eb	F#	G#	Ab	A#	Bb	C#	Db	Eb	F#	G#	Ab	Bb	C#
THUMB.	●	●	●	●	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
LEFT HAND.	●	●	●	●	●	●	○	○	●	●	●	●	●	●	●	●	●	●	●	●	●	○	○	○	○	○	○	○	○	○	○
	●	●	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
RIGHT HAND.	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
LITTLE FINGER.	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

The English Flageolet differs from the Patent Octave, in having no Key, in the hole for the little finger making a whole tone from the preceding note, and in not having the upper hole half stopped; in the above scale, o denotes the thumb hole, which is to be half closed.—The English Flageolet may be played from the same Scale as the Octave, provided the upper hole is half stopped.

A SCALE FOR THE FRENCH FLAGEOLET

NATURAL NOTES. Pinched. SHARPS AND FLATS.

	D	E	F	G	A	B	C	D	E	F	G	A	B	C	E _b	F [#]	G [#]	B _b	C [#]	E _b	F [#]	G [#]	B _b	C [#]
THUMB.	●	●	●	●	●	●	●	●	○	○	○	○	○	○	●	●	●	●	●	●	○	○	○	○
LEFT HAND.	●	●	●	●	○	○	○	○	○	○	○	○	○	○	●	●	●	○	○	○	○	○	○	○
RIGHT THUMB.	●	●	○	○	○	○	○	○	○	○	○	○	○	○	●	○	○	○	○	○	○	○	○	○
RIGHT HAND.	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

The French Flageolet has only six holes, four before and two behind; the two first fingers of each hand must cover the four front holes, and the two thumbs cover the holes behind, the left thumb above, and the right below. Attention must be paid to those holes which are pinched or half closed, marked thus, ○.

PEGGY'S LOVE.

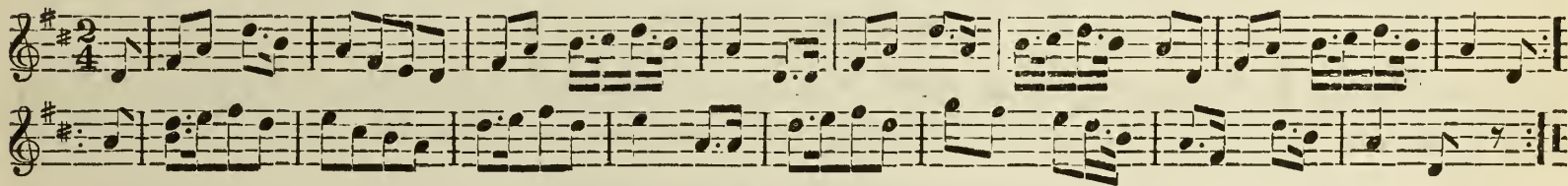
13



SAUNDERS' BANE.



CAULD KALE IN ABERDEEN.



O'ER THE HILLS AND FAR AWAY.



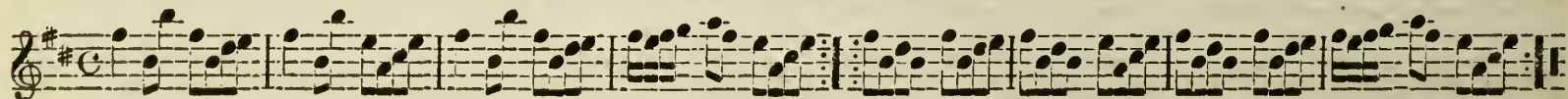
JOHNNY COCK THE BEAVER.



STRUEN ROBERTSONS.



SLEEPY MAGGY.

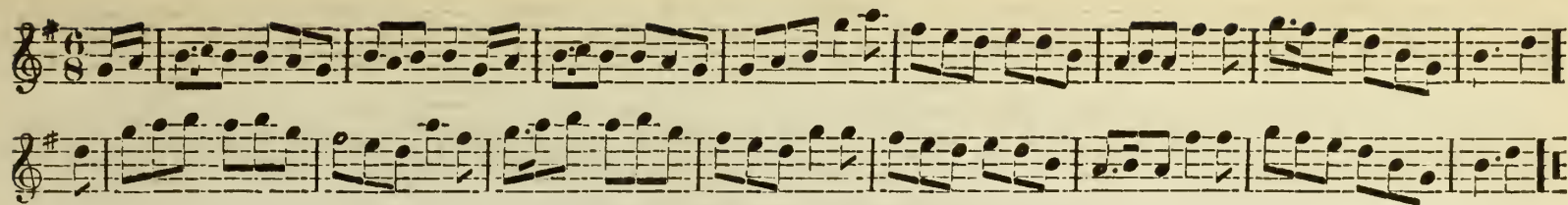


SHON TRUISH WILLICHAN.

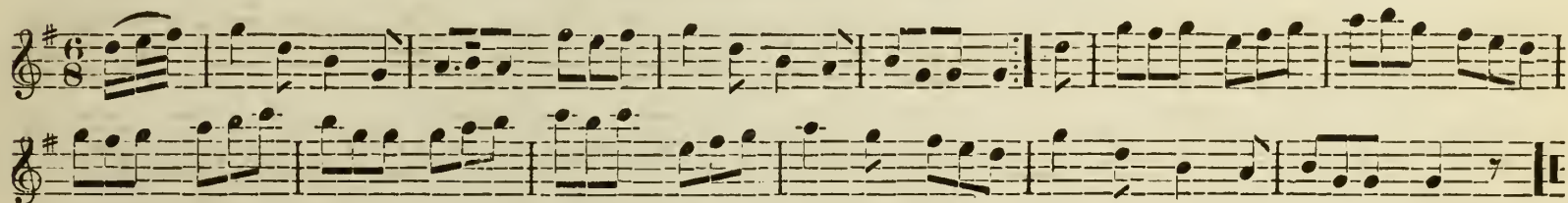


THE WIDOW.

15



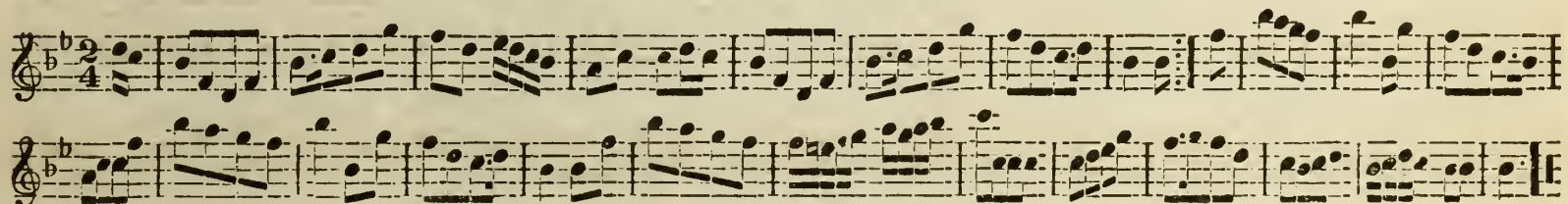
THE DUCKS DANG O'ER MY DADDY.



LORD MACDONALD'S REEL.



LADY SHAFTESBURY'S REEL.



GLENKENDIE'S REEL.



LADY HARRIET HOPE'S REEL.



REEL OF TULLOCH GORUM.

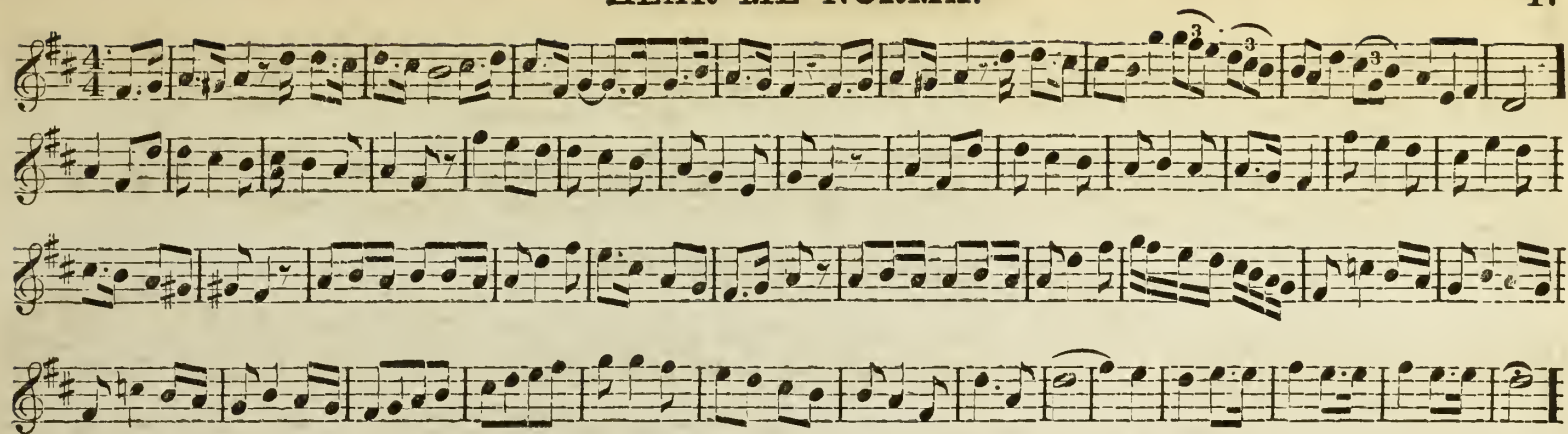


LADY MONTGOMERY'S REEL.

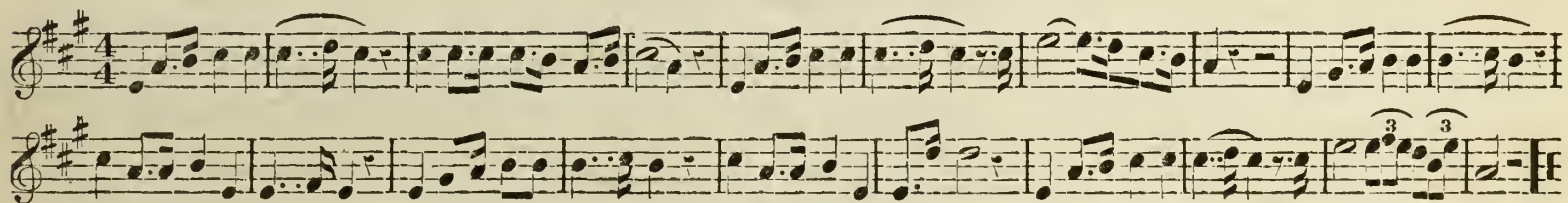


HEAR ME NORMA.

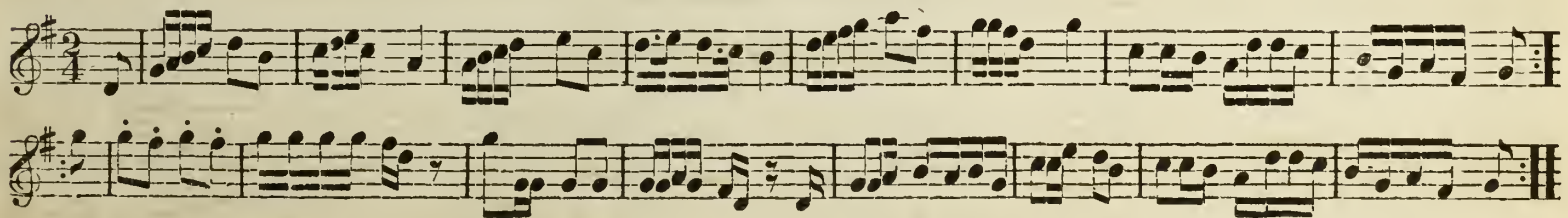
17



DUET OF LIBERTY.



ROOT, HOG, OR DIE.



ff

p

ff

p *mol.*

ff

p

ff

1st.

2d.

D.C.

POLKA MAZURKA.

p

ff

D.C.

CALLY POLKA. *

A. DODWORTH.

19

Musical score for "Cally Polka" by A. Dodworth. The score consists of four staves. The first staff is in treble clef, 2/4 time, with a key signature of one flat (B-flat). It begins with a piano (p) dynamic. The second staff is in treble clef, 2/4 time, with a key signature of one flat. It begins with a forte (f) dynamic. The third staff is in treble clef, 2/4 time, with a key signature of one flat. It begins with a piano (p) dynamic. The fourth staff is in treble clef, 2/4 time, with a key signature of one flat. It begins with a forte (f) dynamic and ends with a "D.C." (Da Capo) instruction.

THE PEARL POLKA. *

H. KLEBLER.

Musical score for "The Pearl Polka" by H. Klebler. The score consists of four staves. The first staff is in treble clef, 2/4 time, with a key signature of one sharp (F-sharp). It begins with a piano (p) dynamic. The second staff is in treble clef, 2/4 time, with a key signature of one sharp. It begins with a forte (f) dynamic. The third staff is in treble clef, 2/4 time, with a key signature of one sharp. It begins with a forte (f) dynamic. The fourth staff is in treble clef, 2/4 time, with a key signature of one sharp. It begins with a forte (f) dynamic and ends with a "D.C." (Da Capo) instruction.

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THE RUBY POLKA.*

Four staves of music for 'The Ruby Polka'. The first staff is in treble clef, 2/4 time, with a key signature of one sharp (F#). It features dynamic markings *p* and *f* alternating every two measures. The second staff continues the melody in treble clef, also with *p* and *f* markings, and ends with a 'D.C.' (Da Capo) instruction. The third staff is in treble clef, 3/4 time, with a key signature of one flat (Bb), featuring a continuous eighth-note accompaniment. The fourth staff is in bass clef, 3/4 time, with a key signature of one flat (Bb), also featuring a continuous eighth-note accompaniment.

CRYSTAL SCHOTTISCHE.*

W. BYERLY.

Four staves of music for 'Crystal Schottische'. The first staff is in treble clef, common time (C), with a key signature of one sharp (F#), starting with a *p* dynamic. The second staff continues the melody in treble clef, common time, with a *f* dynamic. The third staff is in treble clef, common time, with a key signature of one sharp (F#), featuring a continuous eighth-note accompaniment, starting with a *mf* dynamic. The fourth staff is in bass clef, common time, with a key signature of one sharp (F#), also featuring a continuous eighth-note accompaniment, starting with a *p* dynamic, and ends with a 'D.C.' (Da Capo) instruction.

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MUSIDORA POLKA MAZURKA.

A. TALEXY.

21

Musical score for "Musidora Polka Mazurka" by A. TALEXY. The score is written for four staves in 3/4 time, featuring a key signature of one flat (B-flat). The first staff begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The second staff concludes with a double bar line and the instruction "D.C.". The third and fourth staves continue the melody and accompaniment, with the fourth staff ending with a repeat sign and a section marked "8.".

THE GARLAND POLKA.

D'ALBERT.

Musical score for "The Garland Polka" by D'ALBERT. The score is written for four staves in 2/4 time, featuring a key signature of one sharp (F-sharp). The first staff begins with a forte (*f*) dynamic. The second staff includes a piano (*p*) dynamic marking and concludes with a double bar line and the instruction "D.C.". The third and fourth staves continue the melody and accompaniment, with the fourth staff ending with a double bar line and the instruction "D.C.".

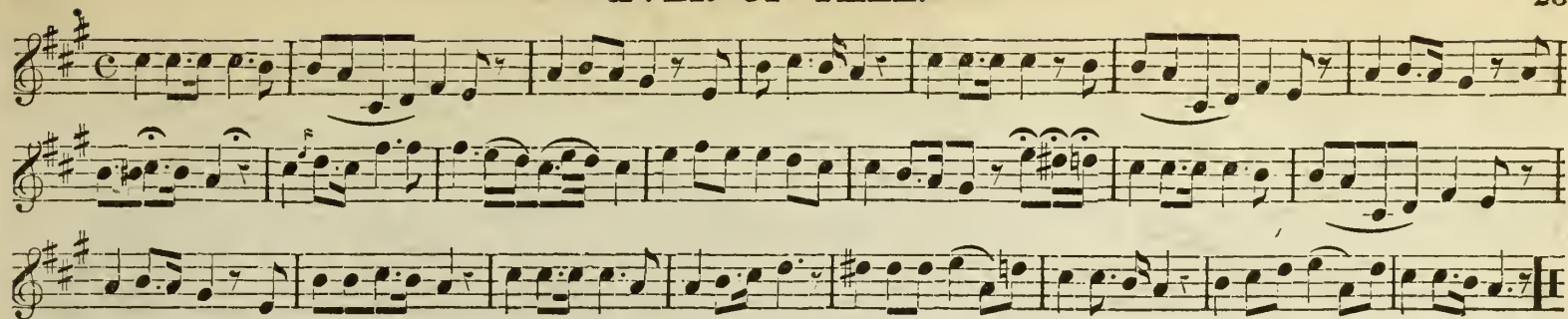
CUCKOO POLKA.

The musical score for "Cuckoo Polka" is written for a single melodic line in treble clef, 2/4 time, with a key signature of one sharp (F#). The piece begins with a series of eighth and sixteenth notes, followed by a repeat sign. The first two measures of the repeat are marked "Cuckoo". The melody continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *p* (piano). The piece concludes with a double bar line and a "D.C." (Da Capo) instruction.

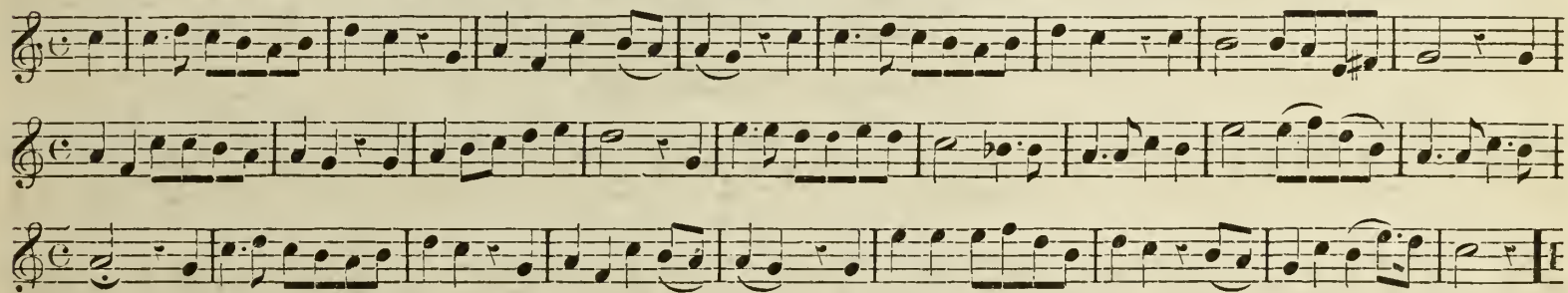
Cuckoo Cuckoo.

MY NORMANDY.

The musical score for "My Normandy" is written for a single melodic line in treble clef, 3/4 time, with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with a final measure ending in a double bar line.



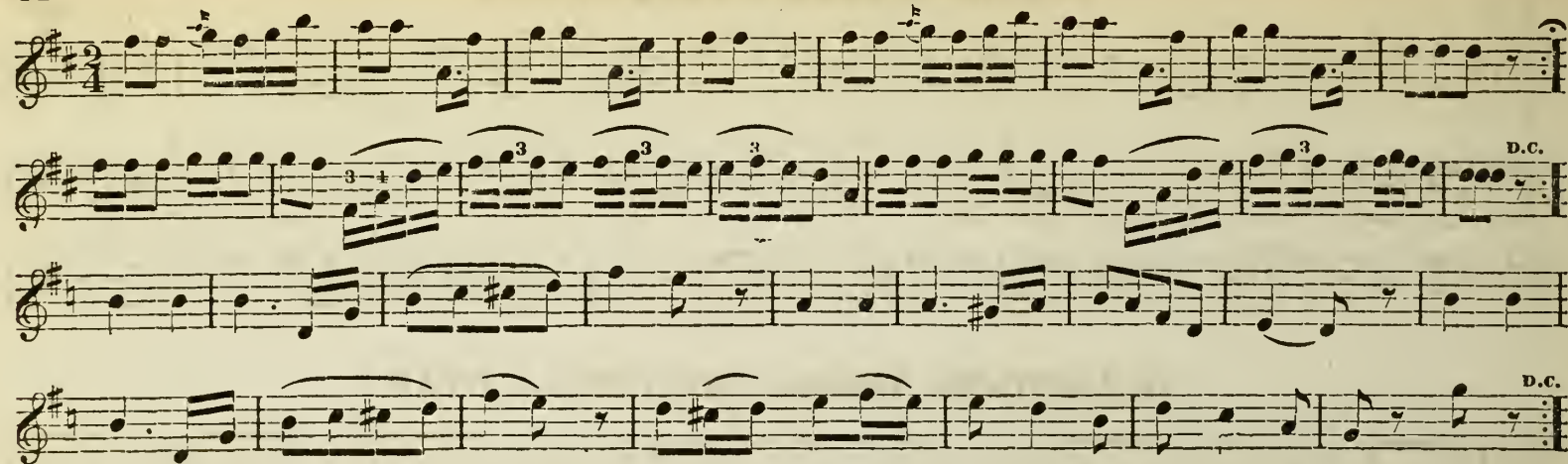
I'M LEAVING THEE IN SORROW, ANNIE.



THE MERRY MOUNTAIN MAID.

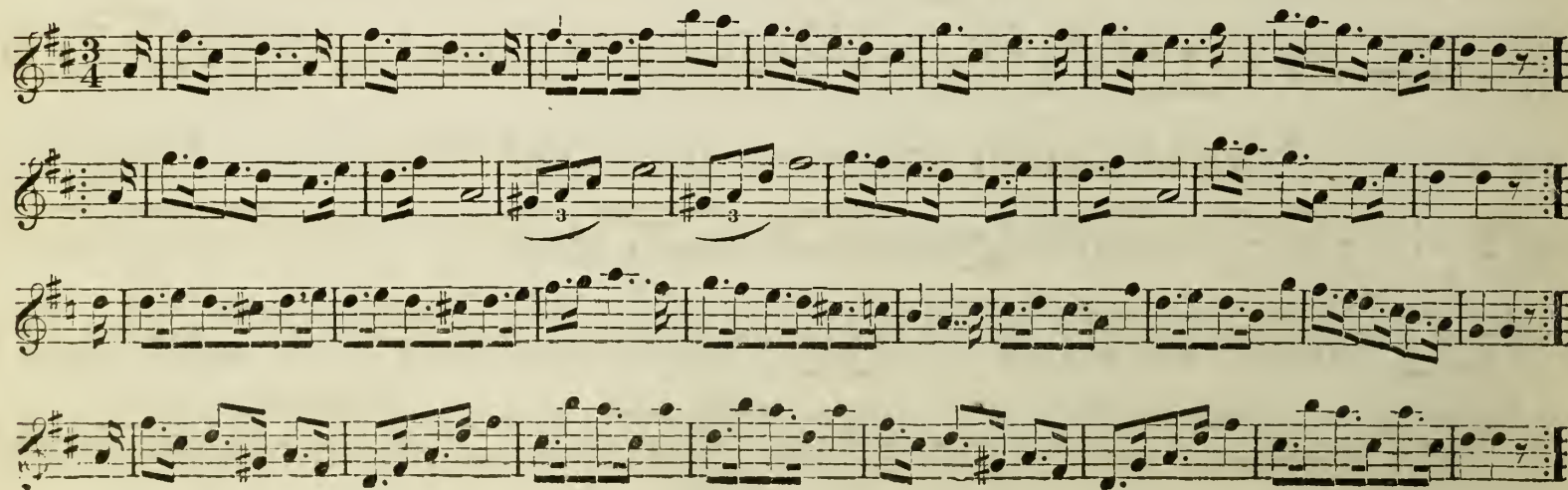


HAND ORGAN POLKA.



Hand Organ Polka musical score, 4 staves, treble clef, key of D major (two sharps), 2/4 time signature. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. The first staff begins with a treble clef and a key signature of two sharps. The second staff features a triplet of eighth notes. The third staff continues the melody. The fourth staff concludes with a double bar line and the marking "D.C." (Da Capo).

WILLIE MAZURKA.



Willie Mazurka musical score, 4 staves, treble clef, key of D major (two sharps), 3/4 time signature. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. The first staff begins with a treble clef and a key signature of two sharps. The second staff features a triplet of eighth notes. The third staff continues the melody. The fourth staff concludes with a double bar line and the marking "D.C." (Da Capo).

EVENING STAR VARSOVIENNE.

21

1st. 21. FINE. D.C.

The musical score for 'EVENING STAR VARSOVIENNE.' is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is composed of eighth and sixteenth notes. The second staff continues the melody. The third staff features a bass line with eighth and sixteenth notes. The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo).

SHE SHINES BEFORE ME LIKE A STAR.

The musical score for 'SHE SHINES BEFORE ME LIKE A STAR.' is written on two staves. The first staff uses a treble clef and a 4/4 time signature. The melody is primarily composed of eighth and sixteenth notes. The second staff provides a bass line with eighth and sixteenth notes.

WE'LL LAUGH AND SING ALL CARES AWAY.

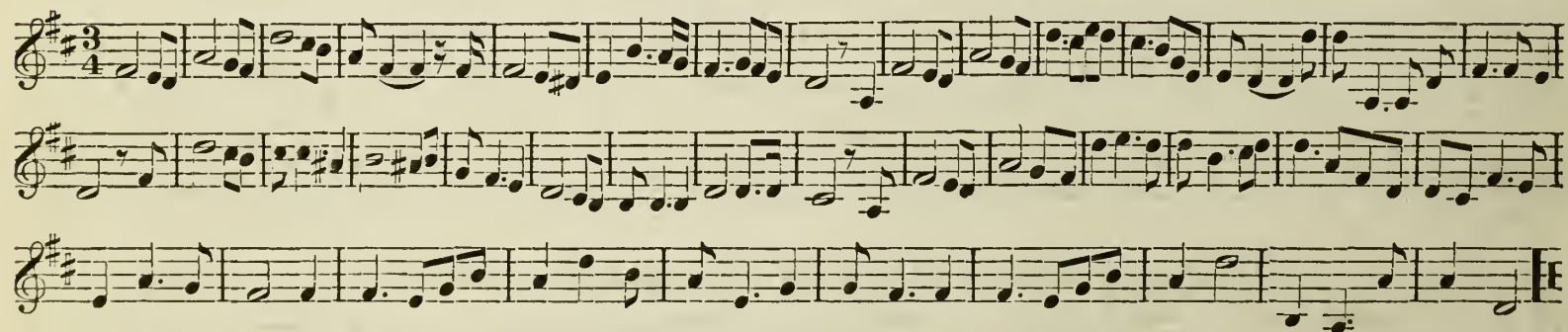
From the Opera of
"TRAVIATA."

The musical score for 'WE'LL LAUGH AND SING ALL CARES AWAY.' is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is composed of eighth and sixteenth notes. The second and third staves continue the melody and provide a bass line with eighth and sixteenth notes.

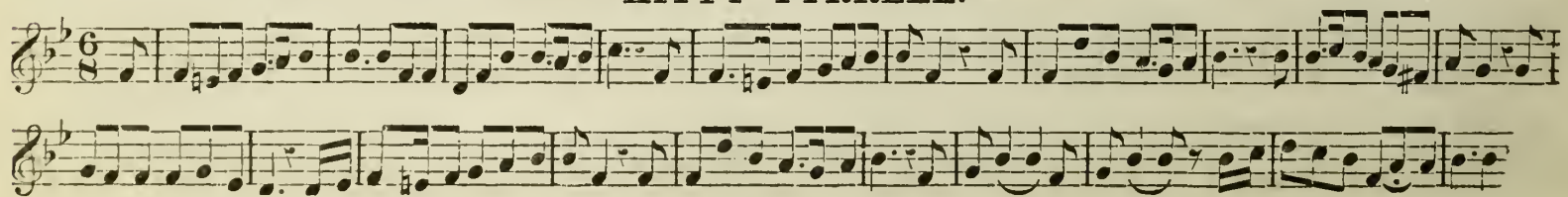
OVER THE RIVER THEY BECKON TO ME.



KATHLEEN MAVOURNEEN.



KITTY TYRRELL.



LA COQUETTE SCHOTTISCHE.

27

Musical score for 'LA COQUETTE SCHOTTISCHE.' in 2/4 time, key of D major. The score consists of three staves. The first staff contains the main melody. The second staff contains a bass line with triplets. The third staff contains a second melody line with first and second endings. The first ending is marked '1st time.' and the second ending is marked '2d.'. The score concludes with the instruction 'Repeat the 3d strain.'

RONZANI GALLOPADE.

Musical score for 'RONZANI GALLOPADE.' in 2/4 time, key of D major. The score consists of three staves. The first staff contains the main melody. The second staff contains a bass line with first and second endings. The first ending is marked '1st.' and the second ending is marked '2d.'. The score concludes with the instruction 'Repeat 3d strain. D.C.'.

THE EMPRESS VARSOVIENNE.

Musical score for 'THE EMPRESS VARSOVIENNE.' in 3/4 time, key of D major. The score consists of two staves. The first staff contains the main melody. The second staff contains a bass line with first and second endings. The first ending is marked '1st.' and the second ending is marked '2d.'. The score concludes with the instruction 'Fine.'

OREGON HORNPIPE.



STORM GALLOPADE.

Six staves of music in G major (one sharp) and 2/4 time. The melody is written on the first staff, and the accompaniment on the second. The piece concludes with a double bar line and the word "D.C." written above the final note on the sixth staff.

LUMPACIUS SCHOTTISCHE.

GILBERMAN.

29

DEMOCRAT SCHOTTISCHE.

SILBERMAN.

The image shows a musical score for a piece titled "The Merry Widow". The score is written for three staves, likely representing different instruments or voices. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is in a waltz style, characterized by its 3/4 time signature (though the image shows 2/4, which might be a misinterpretation or a specific arrangement). The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is presented in a clear, legible format, suitable for a music book or a digital score display.

BODENLAUBE SCHOTTISCHE.

SILBERMAN.

Musical score for "BODENLAUBE SCHOTTISCHE." by SILBERMAN. The score consists of four staves. The first staff is a single melodic line in G major, 2/4 time, with various ornaments and slurs. The second staff is a piano accompaniment with chords and eighth notes. The third and fourth staves continue the piano accompaniment. A "D. Capo." marking is at the end of the second staff. A section marked "S." begins on the third staff, and another "S." is at the end of the fourth staff.

BLUE BIRD SCHOTTISCHE.

Musical score for "BLUE BIRD SCHOTTISCHE." The score consists of four staves. The first staff is a single melodic line in B-flat major, 2/4 time, with slurs and accents. The second staff is a piano accompaniment with chords and eighth notes, ending with a "D. Capo." marking. The third staff is marked "TRIO." and begins with a piano (*p*) dynamic. The fourth staff continues the piano accompaniment, ending with a "D. Capo." marking.

FLOWER SCHOTTISCHE

31

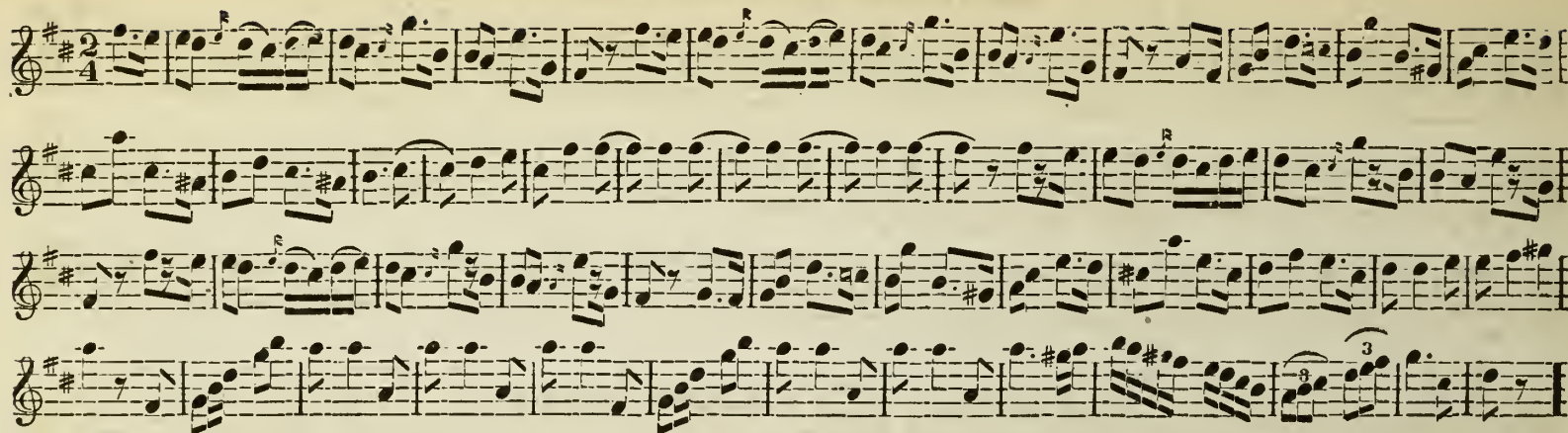
Three staves of music for 'Flower Schottische'. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains eight measures of music with dynamic markings *p* and *>*. The second staff continues the melody with similar dynamics. The third staff also continues the melody and includes the marking 'D.C.' at the end.

PRINCE OF WALES POLKA.

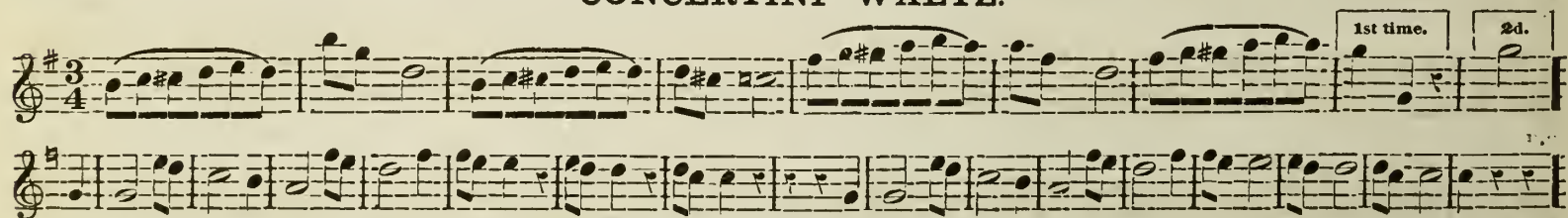
Three staves of music for 'Prince of Wales Polka'. The first staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains eight measures of music with dynamic markings *p* and *ff*. The second staff continues the melody with dynamics *ff*, *p*, and *ff*. The third staff continues with dynamics *f*, *p*, and *f*, ending with a double bar line.

MINTZER'S FAVORITE.

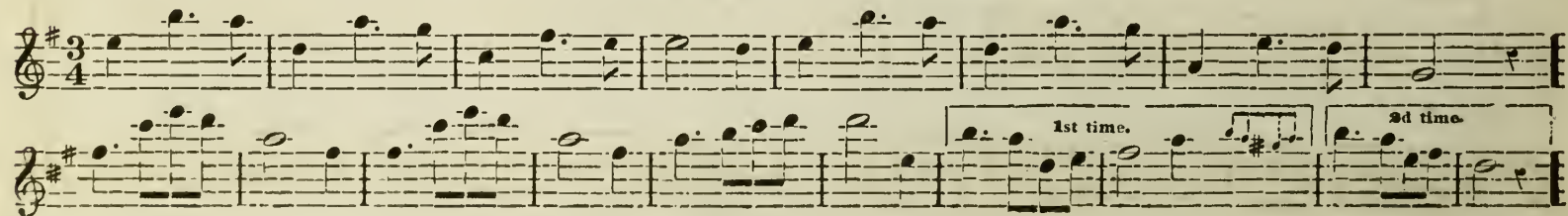
Two staves of music for 'Mintzer's Favorite'. The first staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature, with the word 'REEL.' written above it. It contains eight measures of music. The second staff continues the melody for another eight measures.



CONCERTINI WALTZ.



TELEGRAPH WALTZ.



LANCERS' QUADRILLES.

33

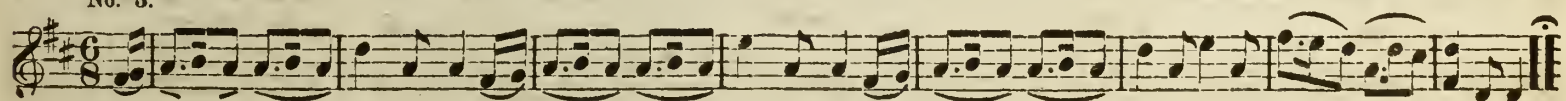
No. 1

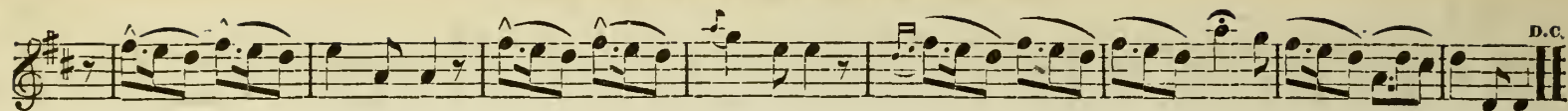


No. 2.

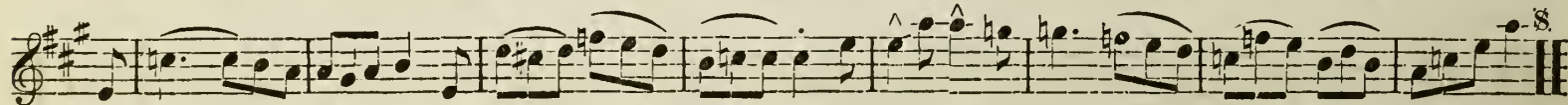
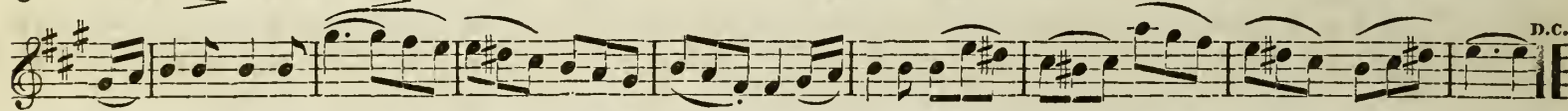
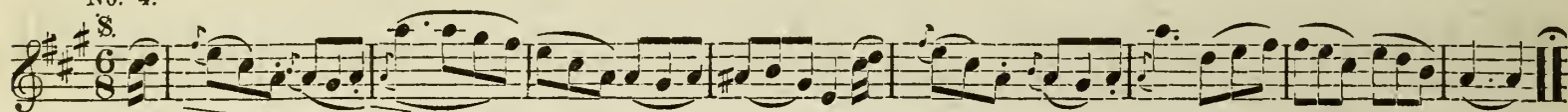


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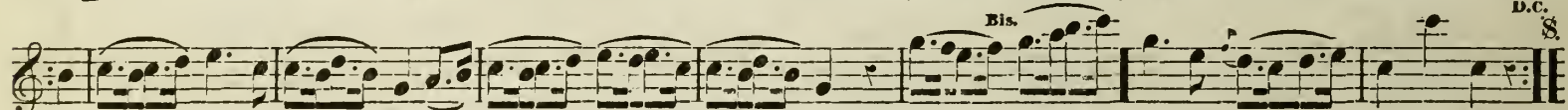
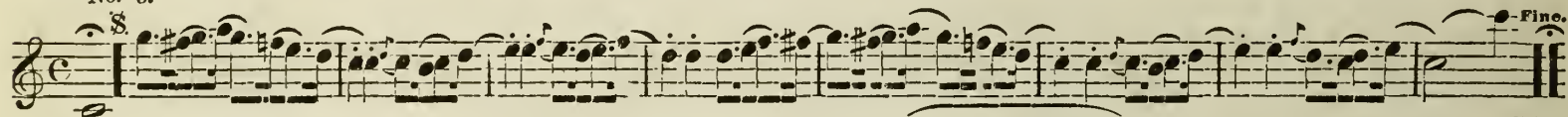




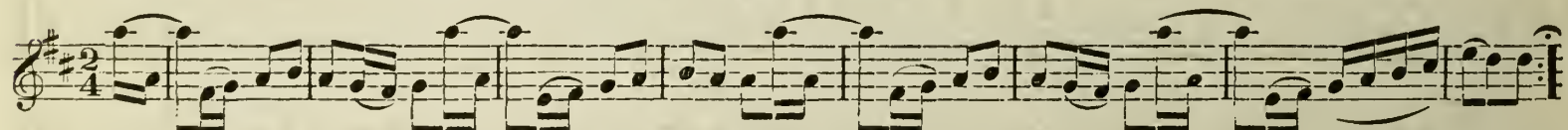
No. 4.



No. 5.



LEONORE POLKA.



QUADRILLE. (Romanoff.)

LIBITZEY

35

No. 1.

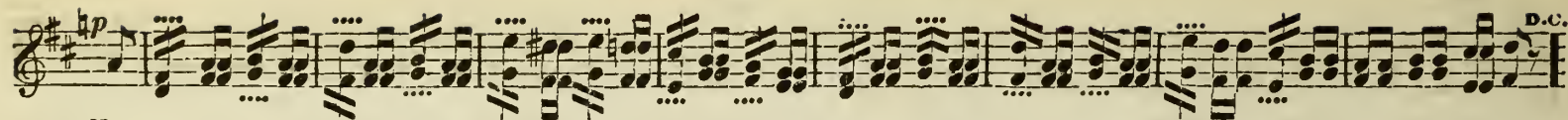
First staff: Treble clef, D major, 6/8 time. Starts with *f*.
 Second staff: Bass clef, D major, 6/8 time. Starts with *p*. Ends with *D.C.*
 Third staff: Bass clef, D major, 6/8 time. Starts with *p*. Ends with *D.C.*

No. 2.

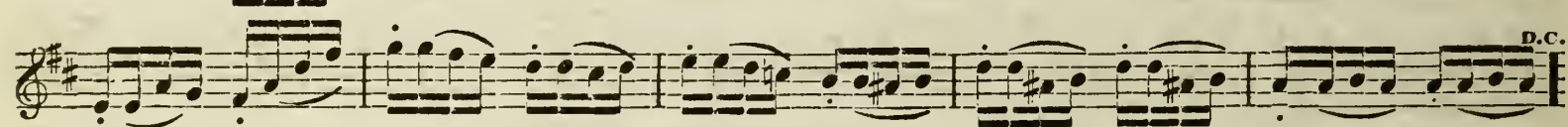
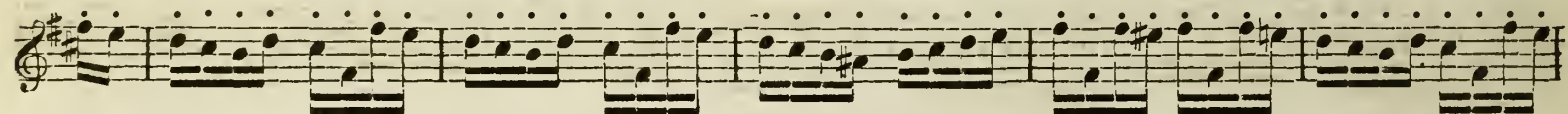
First staff: Treble clef, D major, 2/4 time. Starts with *p*.
 Second staff: Bass clef, D major, 2/4 time. Starts with *p*. Includes triplets. Ends with *D.C.*
 Third staff: Bass clef, D major, 2/4 time. Starts with *p*. Ends with *D.C.*

No. 3.

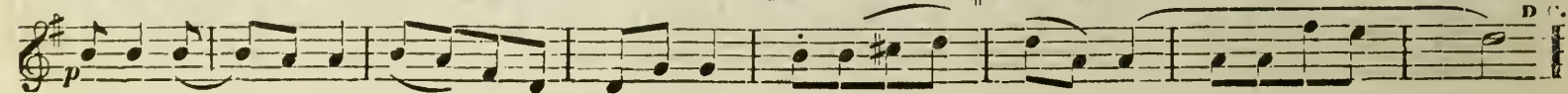
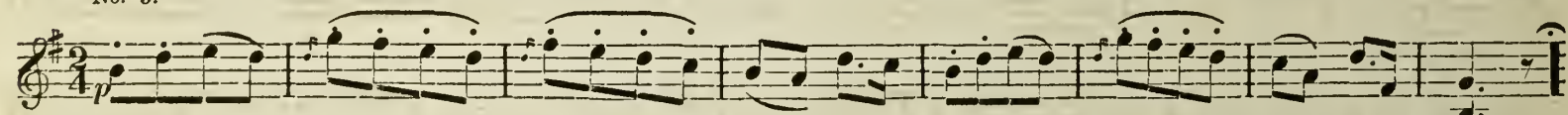
First staff: Treble clef, D major, 3/8 time. Starts with *f*.
 Second staff: Bass clef, D major, 3/8 time. Starts with *p*. Ends with *D.C.*



No. 4.



No. 5.



QUADRILLE. (Cherubim.)

JOHN. STRAUS. 37

No. 1.

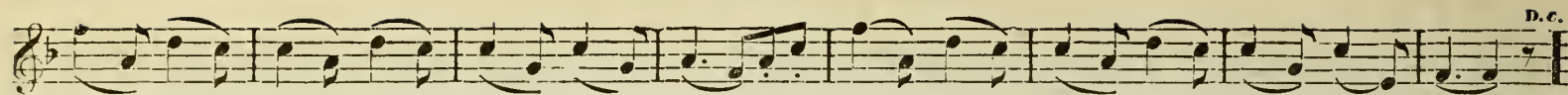
First system of music for No. 1. It consists of three staves. The first staff is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and contains eighth and sixteenth notes. The second staff continues the melody with a piano (*p*) dynamic. The third staff features a more rhythmic pattern with many eighth notes, also starting with a piano (*p*) dynamic. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

No. 2.

Second system of music for No. 2. It consists of three staves. The first staff is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic. The second staff continues the melody with a piano (*p*) dynamic. The third staff features a more rhythmic pattern with many eighth notes, also starting with a piano (*p*) dynamic. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

No. 3.

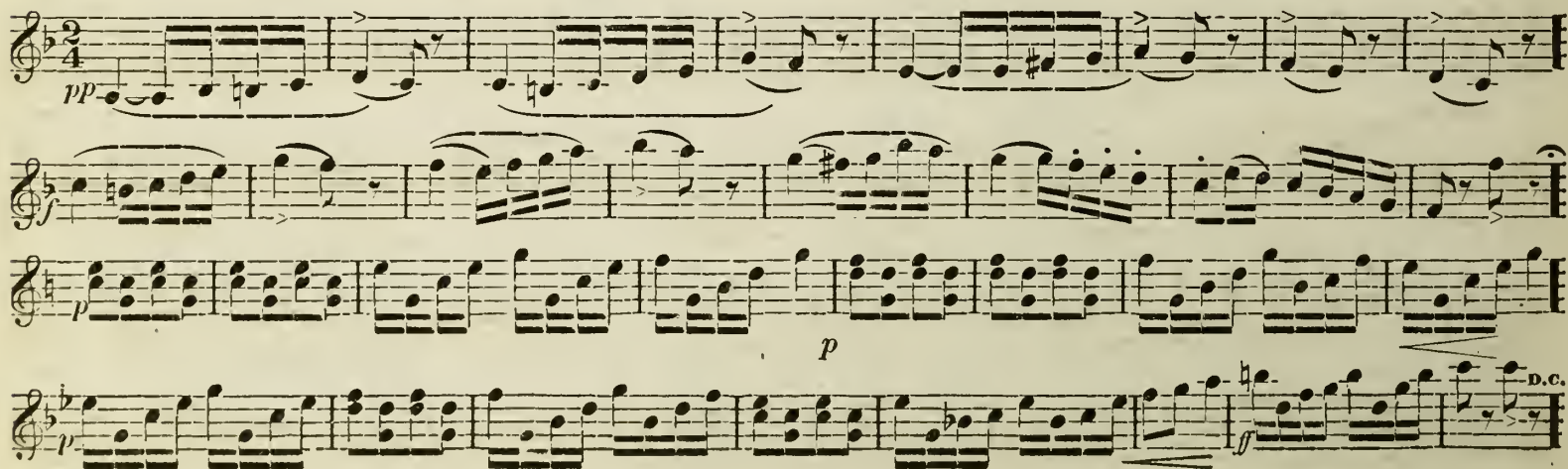
Third system of music for No. 3. It consists of two staves. The first staff is in 6/8 time, starting with a treble clef and a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic. The second staff continues the melody with a piano (*p*) dynamic. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).



No. 4.



No. 5.



QUADRILLE. (Martha.)

FLOTOW.

39

No. 1

mf

p

D.C.

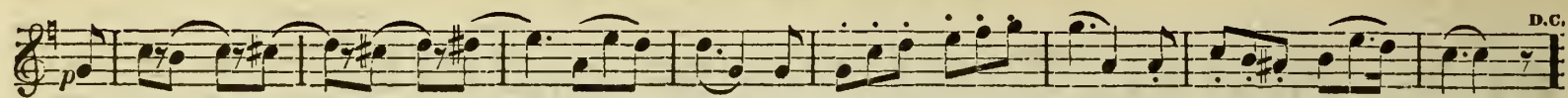
No. 2.

D.C.

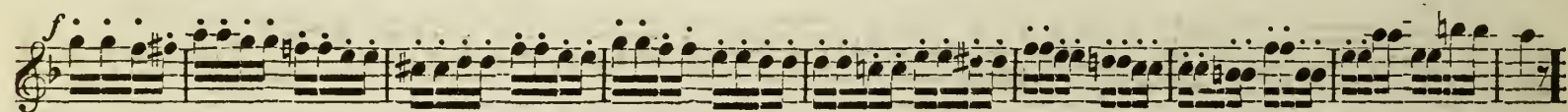
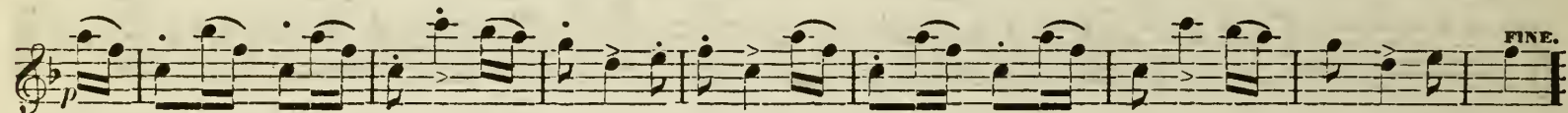
No. 3.

D.C.

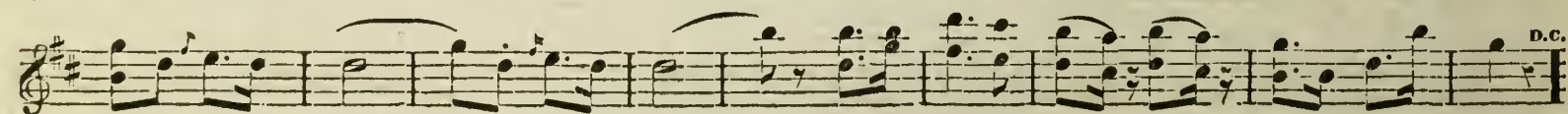
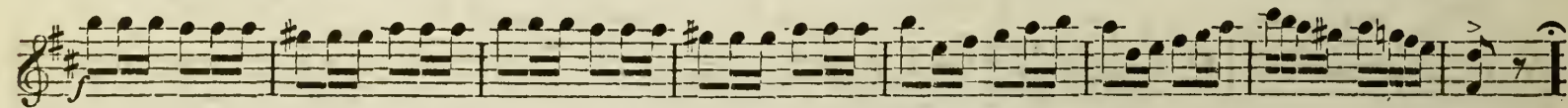
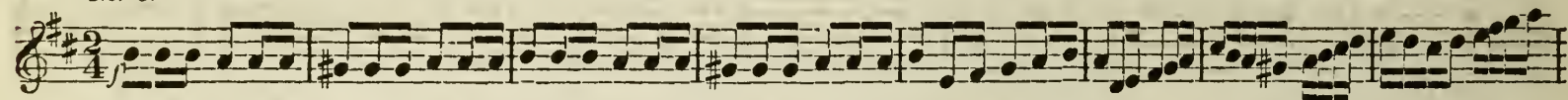
D.C.



No. 4.



No. 5.



POLKA QUADRILLE.

41

No. 1.

First system of music for No. 1. It consists of three staves. The first staff is in treble clef, 2/4 time, with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. The second staff is in treble clef, also in 2/4 time, with a key signature of one sharp. It begins with a piano (*p*) dynamic and ends with a double bar line and a repeat sign. The third staff is in treble clef, also in 2/4 time, with a key signature of one sharp. It begins with a piano (*p*) dynamic and ends with a double bar line and a repeat sign. The notation includes various musical symbols such as notes, rests, and dynamic markings.

No. 2.

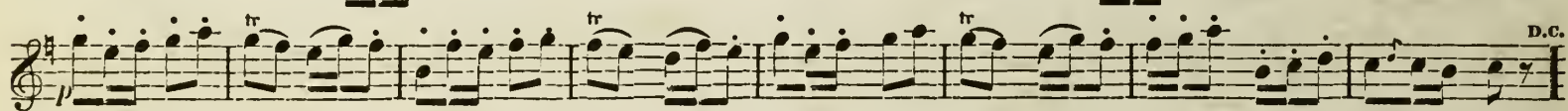
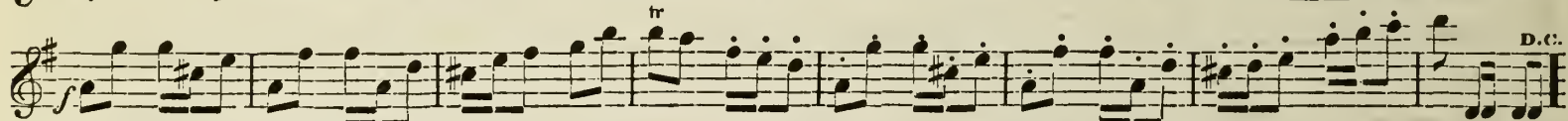
Second system of music for No. 2. It consists of two staves. The first staff is in treble clef, 2/4 time, with a key signature of one sharp. It begins with a piano (*p*) dynamic. The second staff is in treble clef, also in 2/4 time, with a key signature of one sharp. It begins with a piano (*p*) dynamic and ends with a double bar line and a repeat sign. The notation includes various musical symbols such as notes, rests, and dynamic markings.

No. 3.

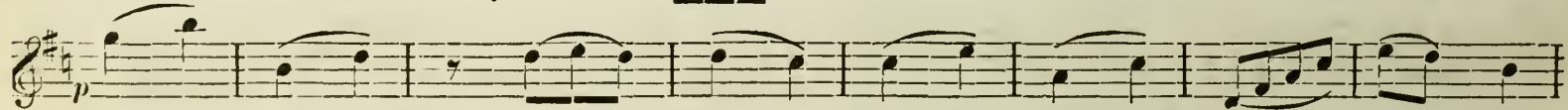
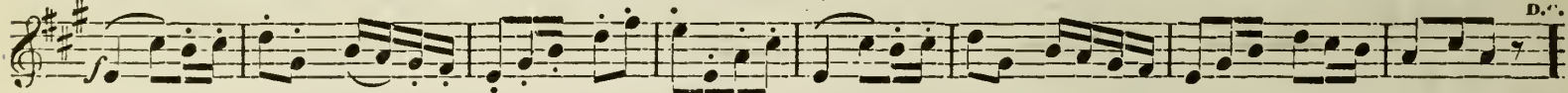
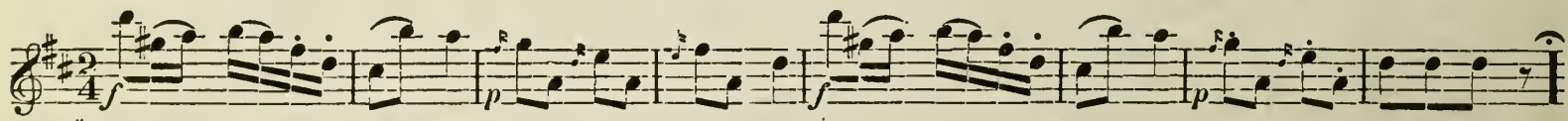
Third system of music for No. 3. It consists of three staves. The first staff is in treble clef, 2/4 time, with a key signature of one sharp. It begins with a mezzo-forte (*mf*) dynamic. The second staff is in treble clef, also in 2/4 time, with a key signature of one sharp. It begins with a mezzo-forte (*mf*) dynamic and ends with a double bar line and a repeat sign. The third staff is in treble clef, also in 2/4 time, with a key signature of one sharp. It begins with a mezzo-forte (*mf*) dynamic and ends with a double bar line and a repeat sign. The notation includes various musical symbols such as notes, rests, and dynamic markings.



No. 4.



No. 5.



QUADRILLE. (Children of Haimon.)

JOHN STRAUS. 43

No. 1.

mf

p D.C.

No. 2.

mf

tr D.C.

No. 3.

p

D.C.

No. 4.

No. 5.

D.C.

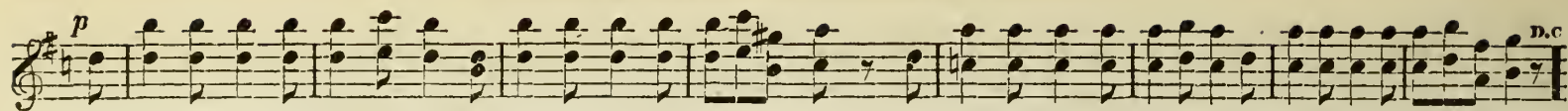
QUADRILLE. (Le Reine de Navare.)

DE ALBERT. 45

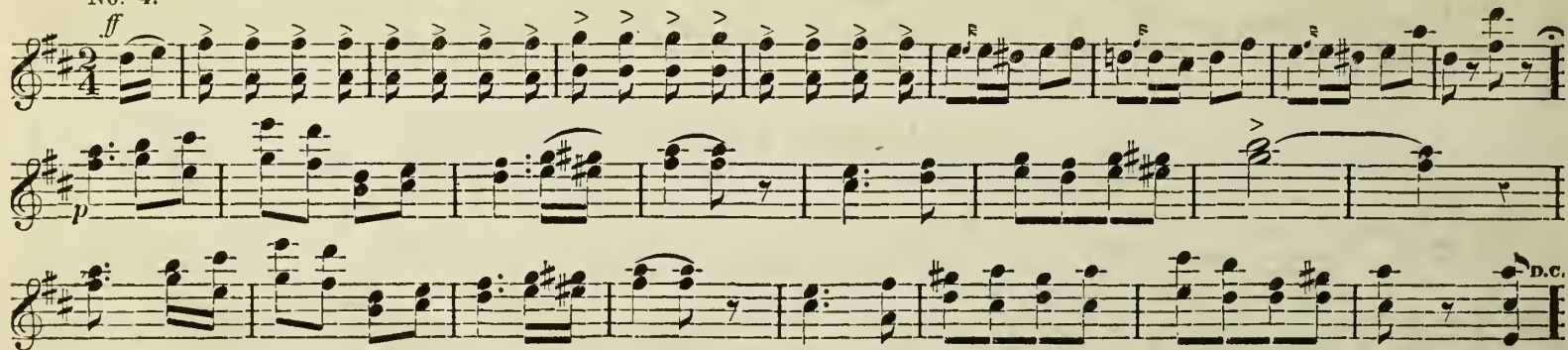
No. 1

No. 2.

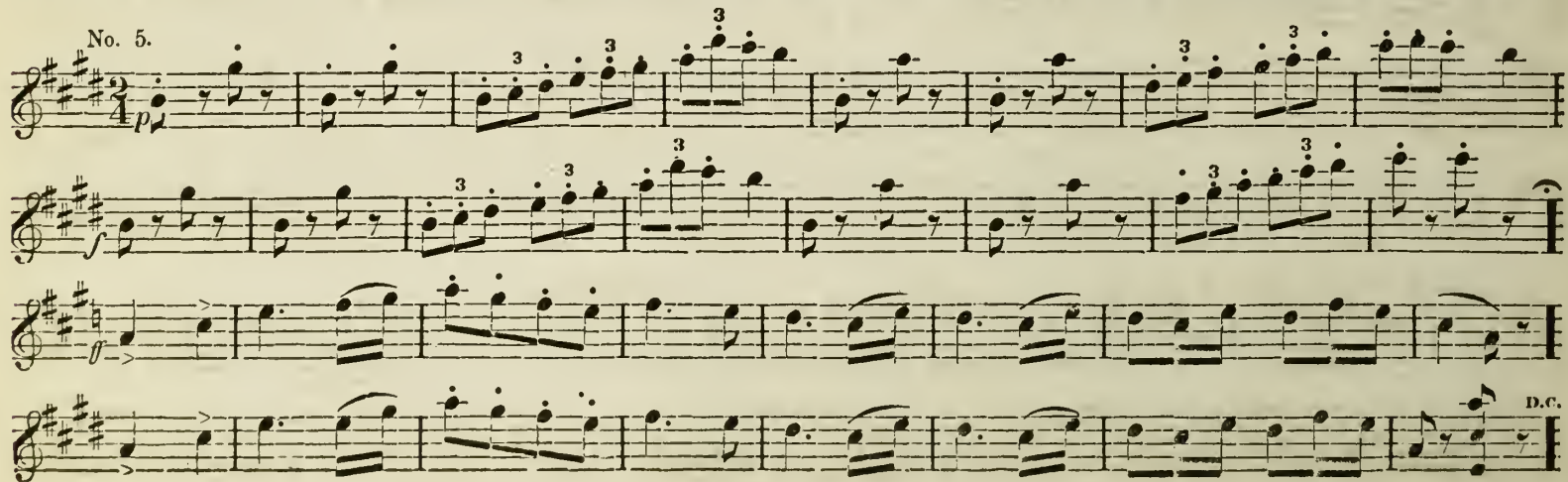
No. 3.



No. 4.



No. 5.



FRED WILSON'S CLOG DANCE.

47



PAPAGENO POLKA.

The second piece, "Papageno Polka," is written on six staves in 2/4 time with a key signature of one sharp (F#). The notation includes various musical ornaments such as triplets and first/second endings. The first staff features a triplet of eighth notes and a first ending. The second staff continues the melody with a triplet of eighth notes. The third staff includes a "D.C." (Da Capo) instruction. The fourth staff features a triplet of eighth notes and a first ending. The fifth staff includes a triplet of eighth notes and a first ending. The sixth staff includes a triplet of eighth notes and a first ending. The piece concludes with a "D.C." instruction and a final measure.

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